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irrigate the earth

vii) One ear has a male ring and another ring a female, symbolising ardhanarishwar (fusion of male and female)

viii) A snake is twisted around his arm representing Kundalini power. Kundalini power resides in the human spine and when aroused, represents conciousness

ix) The Natraja is surrounded by nimbus of light symbolising vast unending cycles of time.

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5) NAYAKA STYLE

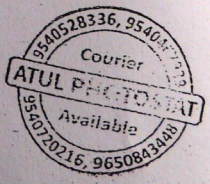
famous example: Meenakshi temple @ Madurai

All the features of Dravidian style are present here along with an additional prominent feature called PRAKARMS

Prakarms are huge corridors alongwith co roofed ambulatory passageways.

Intricate carvings are seen all across the temple walls

Meenakshi temple constructed with initiative of Tirumalai Nayak in mid 17th century. Hence called Nayak style



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III. VESARA STYLE / CHALUKYA STYLE / KARNATAKA STYLE

This style has features of both Nagara and dravidian style.

It consists of two principle components:

i) Vimana
ii) Mandap } Joined by the Antarata

In a pure Dravida temple, you can clearly see distinct "stories" or steps leading up to the top. In a Vesara temple, these steps are compressed and covered with so much decoration that the tower looks like a continuous, vertical curve (imitating the Northern Nagara style), even though the underlying structure is storied.

Didnot have covered ambulatory around sanctum.

The pillars, door frames and ceilings are intricately carved.

Ex: Dodda Bassapa temple at Dambal

Lad Khan temple at Aihole

Temples at Badami

Developed in Mid 11th century.

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(VI) VIJAYANAGAR ART

Some variations from Dravidian style in temple architecture

i) Gopuram now enlarged

ii) High enclosure walls

iii) More decoration

iv) Sculpture of mobif of supernatural horse frequently

The concept of secular buildings was also introduced by the vijaynagar Empire

Ex: lotus Mahal

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★ PALA SCHOOL OF ART

- Palas ruled in Bihar-Bengal region
- Developed under Pala and Sen rulers
- 8-12th century
- Influence of Hindu and Buddhist
- Focus on architecture and culture
- The architectures were fine finished
- Figures were much decorated and well polished
- Both stone and metal sculptures have been found (mostly stone sculptures)
  Even the stone sculptures appear as a metal one due to high polishing

★ RASHTRAKUTA ART :

- Around 8th century
- Successors of Chalukyas

① Elephanta caves -

- Built in 2nd half of 8th century
- They are cave temples on island of elephants near Mumbai dedicated to Lord Shiva
- Sculpture of Trimurti representing 3 faces - Brahi

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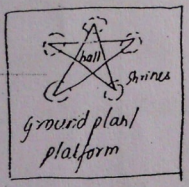
② Kailash temple at Ellora.

* HOYSALA ART

Developed in Southern region of Karnataka specially Mysore

Period: 1050AD - 1300AD

Multiple shrines ground around a central pillared hall and laid out in the shape of an intricately designed stored



Thus the ground plan is known as 'Stellate Plan'

The temples are made up of soft soap stone (chorite schist) - a good material for intricate carving

Both interior and exterior of the temple has intricate carving (particularly in the jewelleries of God in temple walls)

Shikhara on each inner chamber, and radically modified by an arrangement of horizontal lines and mouldings which resolve the tower into an orderly succession of 7 Tiers.

The temples were built upon an upraised platform of about a meter called Jagati. Jagati follows a star shaped design, and the walls of the temple follow Zig-zag design

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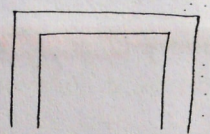
SO, HOW DID THE HINDU TO ISLAMIC ARCHITECTURE TRANSFORMATION IN ARCHITECTURE TAKE PLACE and WHAT RE THE NEW FEATURES this is what explained below these are general in nature and specific start from delhi sultanate)

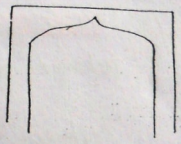
ARCHITECTURE IN MEDIVAL INDIA ⇒ INDO ISLAMIC

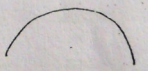
This style was known as Indo Islamic style

Indo islamic style replaced Trabeate style with Arcuate style

	TRABEATE	ARCUATE
1) Entrance	Lintel	Arch
2) Top	Shikhara	Dome
		Also called arch and dome method.
3) Minars — Persian influence	Absent	Present • Azan announcements done • Closer to Allah
4) Material used	Stones	Brick, lime and mortar







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Features of Indo Islamic Architecture

i) Arch and dome method

ii) Presence of minar

iii) Use of mortar as a cementing agent

iv) Avoided representation of human beings

v) Provided spaciousness, massiveness and breadth to Hindu architecture

vi) Decoration took the form of calligraphy using Arabesque technique/method

Arabesque method:

It is a method of decoration Arabesque means geometricized, vegetal ornament. It is characterised by a continuous stem which splits regularly producing a series of counter-poised, leafy secondary stems which can in turn split again or return to be reintegrated into the main stem.

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vii) Use of figures and animals is discouraged, i.e figural sculpture is quiet rare in Islam

viii) Use of geometry in terms of symmetry and for drawing geometrical patterns

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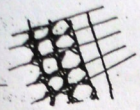
ix) Filtrate Jaliwork on the walls :

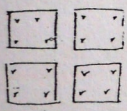


Signifies importance of light in Islam.

x) Use of water in the premises in the form of courtyard pools, fountains or through small drains

- In hot Islamic climate water from courtyard pools and fountains cools the environment of the premise
- It is used for decoration as it creates a mirror image of the monument

xi) Charbagh style



Four adjacent, identical gardens

xii) Pietra dura technique

It refers to inlay of precious stones or coloured marbles on the surface

xiii) Foresightening technique

Foreshortening is the optical correction used in Indo-Islamic calligraphy. The letters at the top of a monument are carved larger than those at the bottom so that they appear equal to a viewer standing on the ground.

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Medival India

- Delhi Sultanate
- Mughals

Delhi Sultanate divided into:

1. Imperial style
2. Provincial style

IMPERIAL STYLE

1. Slave Dynasty: (1206) {1206-1290}

- Also called Ilbari dynasty as all rulers belonged to Ilbari tribe except Qutubuddin Aibak
- Style developed by them is called Mamluk style
- They started converting existing structures into mosques

Ex: Quwat-ul-Islam mosque: converted from a Jain Temple.
Adhai Din Ka Jhopra.
Qutub Minar: initiated by Qutubuddin, next storey by Iltutmish
Fifth by Feroz shah Tuglaq. Named after a saint
Qutubuddin Bakhtyar Kaki
Built by demolishing Hindu temple

2. Khilji Dynasty {1290-1320}

Style developed by them Seljuk style — Seljuk style (from West Asia)

- Used of red sandstone
- Use of arch and dome method

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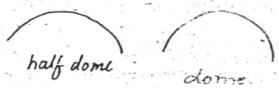
- Use of mortar as a cementing agent

Ex: • Alai Darwaza by Alauddin Khilji
(half dome - not hemispherical)

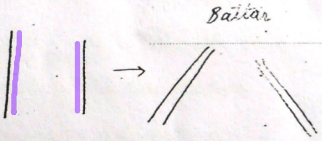


• Siri fort, Delhi

- They established a city know as Siri in 1304 AD - by Alāuddin Khilji

③ Tuglaqs:

- Crisis period of architecture
- Use of grey sandstone
Minimum decoration



Focus on strength rather than beauty. Hence he introduced the concept of sloping walls known as Battar, combining the principles of arch and the Lintel

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- Established 3 cities:
  - Tughlakhabad by Ghiasuddin Tuglaq
  - Jahapana by M.B.T
  - Feroz Shah Kotla / Ferozabad by Feroz Shah Tuglaq

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Modern Delhi is not a single static city that was simply renamed over time. Instead, it is a composite metropolis formed by the amalgamation of seven distinct medieval capital cities (and one legendary precursor), each built by a different dynasty in the same geographic region to serve specific strategic needs.

Delhi

Indraprastha : 1405 BC

7 cities in Delhi – 1) Lal Kot or ~~Kila~~ Quila Rai Pithora 1060 AD by Rajput Tomar

2) Siri by Alaudin Khilji (Near Hauz Khas) Siri was a major trade centre

3) Tuglakhabad 1321-23 by GST

4) Jahapanah by MBT in Mid 14th Century

5) Ferozabad 1354 by Feroz Shah Tuglaq

6) ~~De~~ Dilli Sher Shahi / Shergad 1534 by Sher Shah Suri initially started by Humayun by name dinpanah Sher Shah later changed the name

7) Shahajahnabad in 17th century by Shahjah~~ast~~

④ Lodhis

- Again a crisis period
- There was only tomb making and concept of double dome was introduced by them
- Tombs were hard and bare octagonal apartments which is roughly 15m in diameter and supported by verandah of same slope.
- Sikander lodhi established city of Agra and made it as his capital Also repaired Qutub Minar

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The Provincial Style refers to the architecture that developed in the regions (provinces) of India when the central power of the Delhi Sultanate weakened.

PROVINCIAL STYLE

(1) Bengal School of Architecture

- Use of Bricks, Black Marble
- No focus on decoration but on massive buildings

Ex: Kadam Rasul mosque - gaur, Bengal
Adina masjid at Pandua, Bengal

(2) Malwa School of Architecture

- Absence of Minar in the mosque (No persian influence)
- European influence can be found – large windows
  walls matt
- Elegant use of arch & pillar and beam and well prepared
  stairways

Ex: Rani Rupmati Pavilion
Ashrafi Mahal
Jahaj Mahal, Mandu, MP
Mandu fort

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(3) Jaunpur School of Architecture

- Developed by Sharqi Dynasty hence also called Sharqi style
- Absence of Minar
- Bold and forceful character expressed on huge imposing schemes in the central and side bays of the prayer hall

Atala Masjid

babri Masjid

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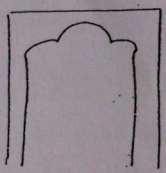
(4) Bijapur School *

Developed during reign of Adilshahi school.

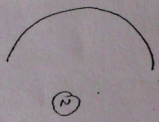
Features:

① Three arched facet



Central arch is wider than the other two.

② Bulbous dome



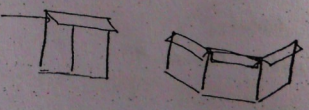
almost spherical

Narrow neck

Bulbous dome

Dome of Gol Gumbaz is largest dome in world

③ Use of Cornices (chajja)



④ Treatment of its ceilings, i.e. w/o any apparent support through the use of iron clamps and strong mortar.

⑤ Rich Stone Carving

Example Gol Gumbaz (Mausoleum of Adil Shah)

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MUGHAL PERIOD

Neither Babar nor Humayun lived long enough to emphasize on Architecture.

- Babur built only 2 mosques:
  1. Panipat
  2. Rohilkhand
- Humayun laid foundation of Dinpanah in 1534
- Shershah - Shergad
  - Qila-e-Kuhuna Mosque
  - GT road started by him
  - *Shershah's tomb at Bihar

(1) AKBAR (1556-1605)

i) Agra Fort
- Made of Red Sandstone
- initiated by Akbar
- Most of the portion constructed by Shah Jahan
- Moti Masjid inside the fort built by Shah Jahan
- Diwan-e-aam, Diwan-e-khas
- Jehangiri Mahal: here Shah Jahan house arrested by Aurangzeb
- Char bagh style
- Haarams: places where women were captured by the emperor
  In Haram of Akbar there were 5000 women

ii) Fatehpur Sikhri
- Fort
- Buland Darwaza
- Panchmahal
- Jodhabai's palace

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- Salim Christi's tomb : Jaliwork intricately done, best in India
- Buland darwaja built to commemorate his triumph over deccan

iii) Built Temple of Govind dev at Vrindava

i) Jehangir

- Jehangir constructed Akbar's tomb @ Sikandra near Agra
- Noor Jahan constructed tomb of her father Itmad-ud-daulah's tomb in Agra.

Pietra dura used on wider scale in this tomb.

For first time, there in M/o mughal architecture, complete use of white marble

- Moti Masjid at Lahore
- Built own tomb at Lahore. (only ruler to do so)

3) Shah Jahan

i) Taj Mahal

(Arzumand Bano begum was original name of Mumtaz Mahal)

ii) Red fort @ Delhi

iii) Moti Masjid

iv) Shalimar Bag, lahore

v) Jama Masjid

vi) City of Shah Jahanabad

vii) Took initiative to build peacock throne by Bebudal Khan on which

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a famous couplet of Amir Khusro

"If there is heaven on earth, it is this, it is this, it is this"

- Arabesque
- Pietra dura
- More constructs, more decoration
- Mosque building reached its climax

⑦ Aurangzeb:

- Mughal architecture declined as Aurangzeb disliked fine...
- Constructed Biwi ka Makbara, Aurangabad - Makbara. Called as poor imitation of Taj

rabia-ud-daulah (wife of aurnagzeb and for whom biwi ka maqbara is built)

- Moti Masjid, Red Fort (White marble used in all Moti Masjids)
- Badshahi Masque

developed during Medieval period

SIXTH FORM OF ARCHITECTURE

Golden Temple 1764 / Harmon Sahib

Foundation laid by Gururam Das, completed by Arjun Dev

Had Mughal influence

Features:

- Multiplicity of Chattris
- Fluted dome covered with brass and copper guild
- Shallow Cornices

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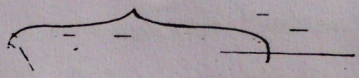
RAJPUT STYLE OF ARCHITECTURE

- Hanging balconies of all shapes and sizes.
- Carved cornices in the shape of an arch producing shadows like a bow.



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Modern India

* Portugese —
- Used Iberian style for Church making
- Features : Iberian v/s Gothic

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	Iberian	Gothic
Material Used	Brick as main material	Red Sandstone & coarse limestone
	Wooden roofs, stairs	Not present
Structure variation	No creation of new shapes or structures Reinterpreted western style	Involved creation of new designs and structures
Plaster carvings	Prominent feature	
Example	Old Goa Church	

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* British → Indo Gothic
→ Neo Roman

① Indo Gothic style = Indo-sarsenic Style
- Hybrid of Mughal, Gothic and Hindu style.
- Feature
  - Elaborate & Large construction
  - Confirmed advanced British structural engineering standards (use of steel, iron and poured concrete)

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- Thick walls
- Pointed arches
- Large windows
- Crucified ground plan of churches

Ex: St. Paul's Cathedral at Kolkata — Chepauk palace @ Chennai
Victoria Memorial, Kolkata — Gateway of India
Lakshmi Vilas palace @ Vadodra

- Flourished in 19th century. Also called Victorian Style

② Neo Roman Style = Neo Classical Style

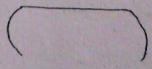
- After 1911 as in this yr, capital of India shifted from Calcutta to Delhi
- Hence developed by Edwin Lutyen & his colleague Edward Baker
- Features:

i) Anonymous construction (w/o any interesting feature) bcz of the confluence of many styles i.e. Muslim, Buddhist, Christian, Hindu etc)

{Criticism: It is a congested style w/o any prominent feature}

ii) Focussed on circular building

iii) Upturned dome



Ex: Rashtrapati Bhawan, Parliament House, Supreme court

iv) Simplicity, modernity and ability was compromised due to hybrid nature

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Laurie Baker

- Merged buildings with environment
- Used locally available materials
- Introduced filler slab construction to reduce the consumption of steel and cement
- Ventilation and thermal comfort arrangement in the buildings
- He revolutionized mass housing in Kerala and hence he is called the architect of the poor

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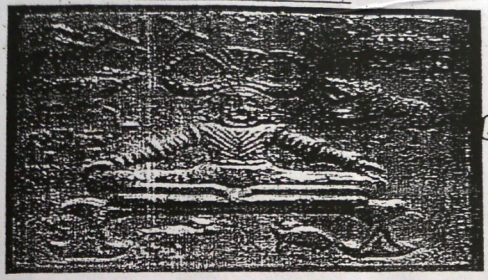
INDIAN ART & CULTURE

HARAPPAN ART



PASHUPATI SEAL

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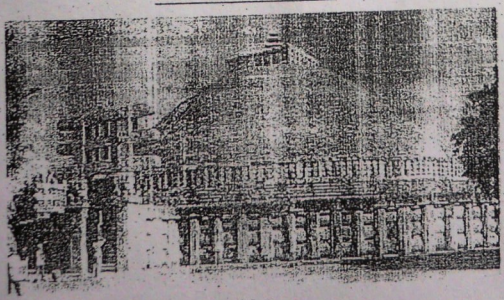
MOTHER GODDESS

BRONZE DANCING GIRL

MAURYAN ART



Sanchi stupa

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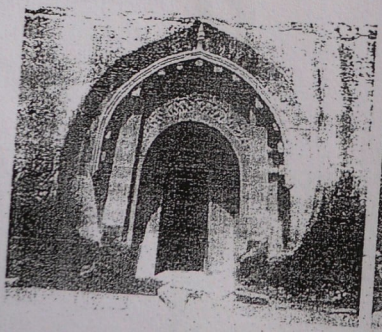
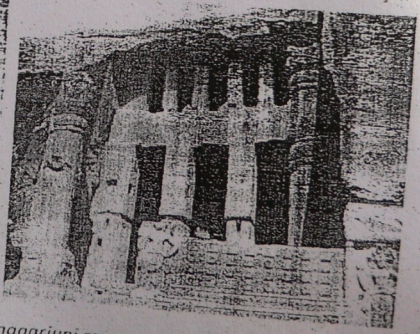
Sarnath Pillar

yaksh

yakshini





Barabar and nagarjuni caves

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POST-MAURYAN ART

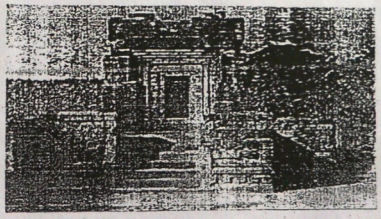
Gandhara school

Mathura school

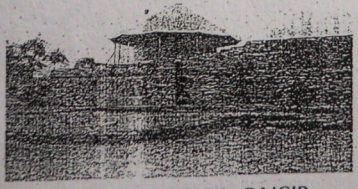
Amravati school

GUPTA AGE

TEMPLE No. 17 – SANCHI



PARBATI TEMPLE - NACHNAKUTHARA



MANIYAR MATH - RAJGIR

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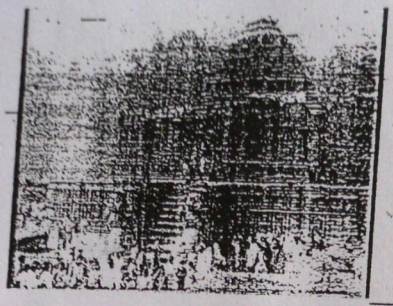
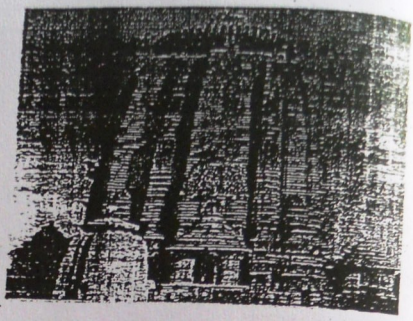
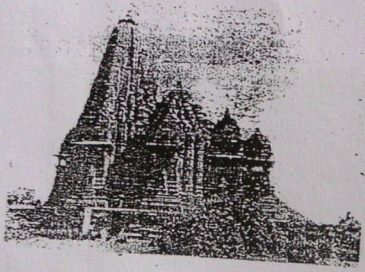
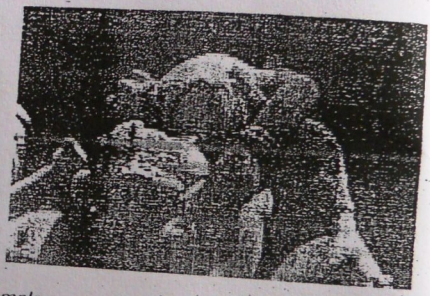


Konark temple

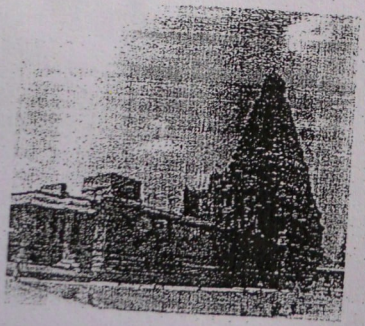


lingraja temple

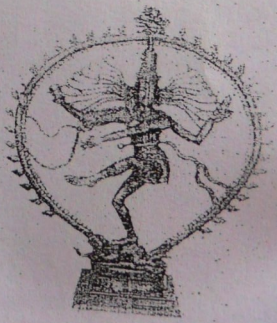




Khajuraho temple



Brihadeshwara temple



nataraja

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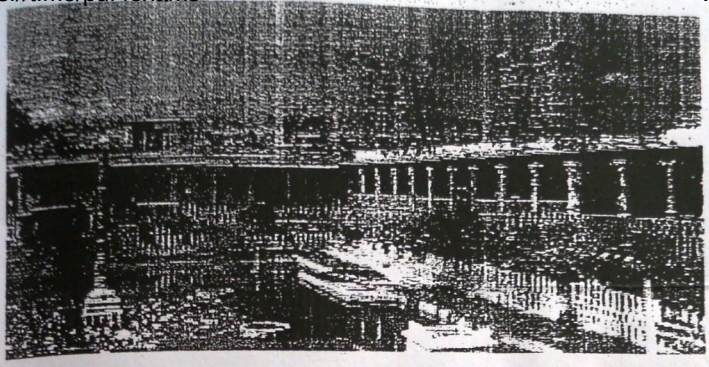
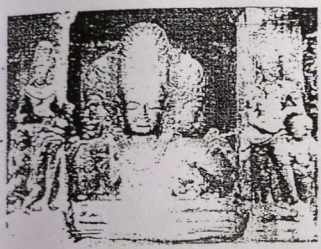
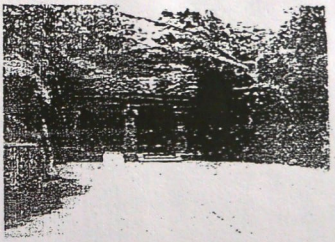


Meenakshi temple



Trimurti at elephant caves



elephanta caves

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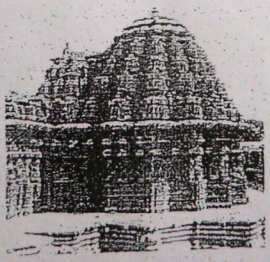
, 9540720216, 9650843448



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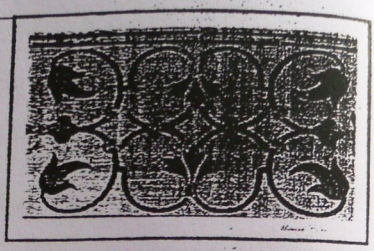
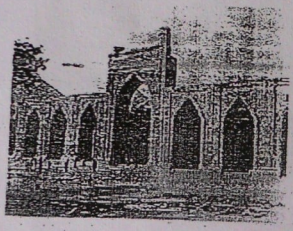
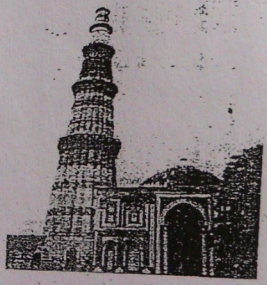
Arabesque method



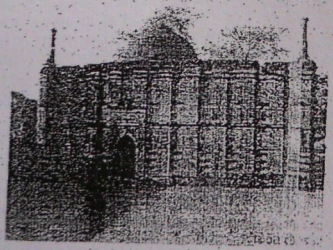
pietra dura



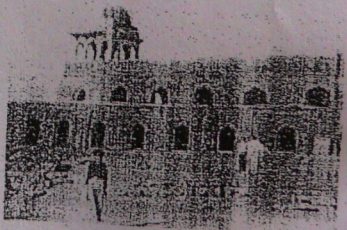
Arhai din ka jhopra



qutub minar



BENGAL SCHOOL – kadam rasul mosque



MALWA SCHOOL – rani rupmati pavilion

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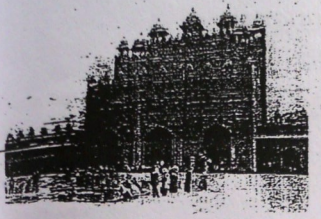
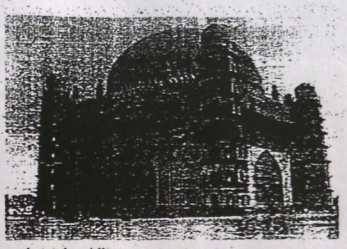
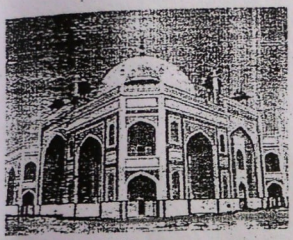


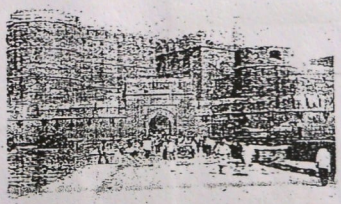
Atala mosque,jaunpur



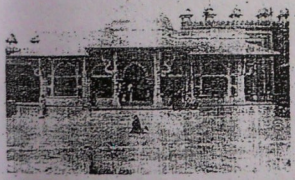
gol gumboz,bijapur



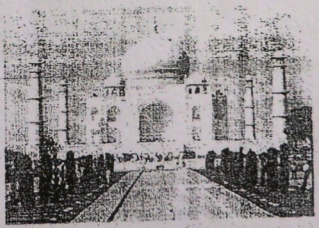
Humayun tomb,Delhi



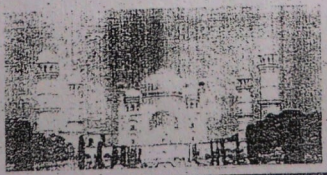
Agra fort



Salim chisti's tomb



Taj mahal



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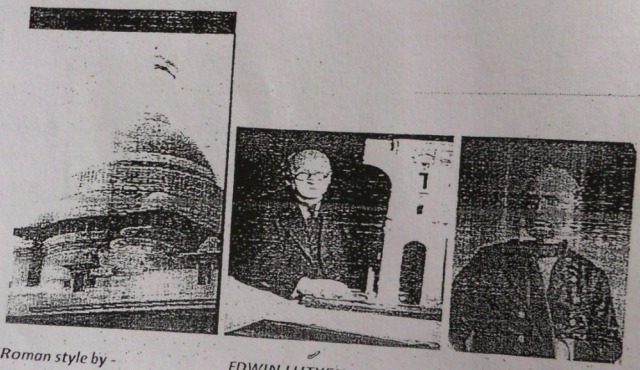
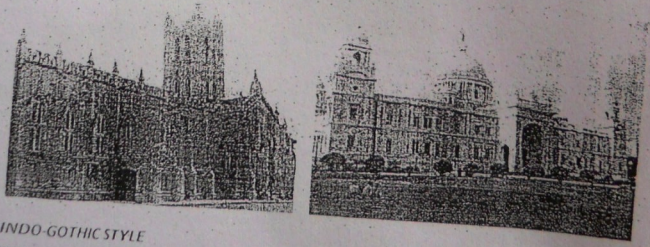
Laurie Baker – ARCHITECT OF THE POOR



Roman style by - EDWIN LUTYEN Edward baker



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UNESCO HERITAGE SITES

In 1972, the General Conference of UNESCO adopted a resolution with overwhelming enthusiasm creating thereby a 'Convention concerning the protection of the World Cultural and Natural Heritage'. The main objectives were:

1. To define the World Heritage in both cultural and natural aspects
2. To enlist Sites and Monuments from the member countries which are of exceptional interest and universal value, the protection of which is the concern of all mankind, and
3. To promote co-operation among all Nations and people to contribute for the protection of these universal treasures intact for future generations.

The List of recorded sites on the World Heritage now stands at 981 which inc[illegible]th cultural and natural wonders, and endowment that is shared by all mankind and the p[illegible]n of which is the concern of the entire mankind. There are 30 World Heritage Properties [illegible] out of which 24 are Cultural Properties and 6 are Natural Properties.

CRITERIA FOR SELECTION

Nominated sites must be of "outstanding universal value" and meet at least one of the ten criteria.

Cultural criteria:

(i) "represents a masterpiece of human creative genius"

(ii) "exhibits an important interchange of human values, over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design"

(iii) "bears a unique or exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"

(iv) "is an outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history"

(v) "is an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change"

(vi) "is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance"

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